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REVIEWS.

English Drama: A Working Basis. By Katharine Lee Bates and Lydia Boker Godfrey. Wellesley College, 1896.

THIS bibliography of one hundred and fifty-one pages is the joint production of Professor Bates, of the Department of English Literature, and Miss Godfrey, Librarian. Miss Bates is already favorably known by her book, *The English Religious Drama*, published by Macmillan in 1893, and by various editions. In the present work, however, her appeal is more directly to scholars, though she renders a valuable service to all students of the drama.

The book falls under four main heads: Collections of Old Plays; General Index to Collections; Authors, Plays, and References; and Books of General Reference.

The Collections are chronologically arranged, and preceded by an alphabetical index. A few collections, not of the first importance, are omitted. These are: *Collection of New Plays*, London, 1774; Cawthorn's *Minor British Theatre*, London, 1807; Galt's *New British Theatre*, 4 vols., 1814, 1815; Sinnett's *Family Drama*, Hamburg, 1834; Dicks' *Standard Plays*, London, 1883; various compilations of 'Beauties of the Stage,' etc.; and the later collections of acting plays, such as Lacy's (continued by French).

The General Index to Collections is by titles of plays alphabetically arranged, and covers nineteen pages of rather small print.

The third division, that of Authors, Plays, and References, is again subdivided into: Pre-Elizabethan Drama (including the Moralities, but not Miracle and Mystery Plays); Elizabethan Drama; Jacobean Drama; Restoration Drama; Eighteenth Century Drama; Nineteenth Century Drama. This part covers one hundred and two pages. Here, under the authors arranged alphabetically in each division, we have: (1) plays in chronological order, those with an asterisk being found in the Index of Collections; (2) accessible publications, other than collections, containing them; (3) critical references. The second division is introduced by ♣, the third by †. A specimen will exhibit the method:

GLAPTHORNE, HENRY. Fl. 1639.

* Lady Mother. Licensed 1635. (Pr. for the first time in Bullen's Old Eng. Plays. v. 2. 1883).

Hollander. Wr. circ. 1635.

* Ladies Privilege. Wr. circ. 1636.

Argalus and Parthenia. (Founded on Sidney's Arcadia). Acted circ. 1638.

Wit in a Constable. Wr. 1639.

Duchess of Fernandina. S. R. 1660. (Not extant.)

* Albertus Wallenstein. 1639?

✠ Plays and Poems, w. illustr. notes and a memoir. Lond. Pearson. 1874. 2 v. 21/. (Retro. Rev. 1824. 10: 122.)

† Bullen. Collection of Old Eng. Plays. 2: 101-102.

Zwicker, Max. Henry Glapthorne. (Inaug. Diss.) Halle.

The last head, Books of General Reference, includes: (1) Bibliographical; (2) Dramatic History and Criticism; (3) History of the English Theatre; (4) Stage Polemics. This covers twenty-three pages. Under (2) we have Aristotle, but neither Horace nor Boileau, and Butcher's *Aristotle's Theory of Poetry and Fine Art* is entered under Butcher, but not under Aristotle.

Here and there, as was almost inevitable, we detect marks of carelessness. Thus under Jonson we miss the recent article in *Anglia* (xvii, 466-485), *Ben Jonson's Theorie des Lustspiels*; under Glapthorne (*ubi supra*), *The Paraside, or Revenge for Honor*, S. R. 1653; *The Vestal*, S. R. 1660 (not extant); *The Noble Trial (The Lady Mother)*, S. R. 1660 (1635), printed in Bullen's *Old English Plays*, Vol. II; the dates of the original editions of *The Ladies Privilege* (1640), *Argalus and Parthenia* (1639), *Wit in a Constable* (1640), and *Albertus Wallenstein* (1639, 1640). Again, under Glapthorne, the date of Bullen's *Old English Plays* is given as 1883, on pp. 5 and 7 as 1882; on p. 130, the first edition of Körting's *Grundriss* (1887) is cited, instead of the second (1893); etc., etc.

However, it should be remembered that the work is not yet published, and will not be (as I am informed by Professor Bates) until it has undergone complete revision; so that it cannot be said to challenge public scrutiny and criticism. Copies, at the price of \$1.00, may in the meantime be procured of Professor Bates, Wellesley, Mass.; and, so indispensable is the work to all students of the English drama, even in its provisional form, that we may reasonably hope that a speedy exhaustion of the stock will lead to revision and definitive publication within a comparatively brief period.